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NEW ORLEANS ART NOTES.

For the second time, the artists of New Orleans, says the New Orleans "Town Talk," through their Art Association have given an exhibition of their best work to the outside world. In the year that has passed since their last exhibit, the association has grown and its work bettered, until it is a worthy representative of the artistic instincts of the Latin capital on the American continent.

It must not be forgotten that the true art of New Orleans is concentrated about time—the Carnival—and that the Carnival pageants form the truest and are the most widely received and venerated expression of the artistic nature of New Orleans. In their medium—papier mache—they are unsurpassable and unequalled anywhere in the world. The artists who design and construct these floats hold a unique position.

Among the exhibits there are many pictures by artists of other cities and of world-wide fame; yet it is pleasant to see that local artists receive the highest honors and are well able to sustain their premiership. Among the works of Lowell Orson, Edward Redfield, Harry Fenn, and others of more or less international repute, the works of Mayfield, the Woodwards and many of the minor artists of New Orleans more than hold their own.

There is one striking characteristic of the work of these local artists that marks it as of a school separate and distinct, worthy of the name and class of the New Orleans school. It is a certain vivid brilliance, a striking and at times almost barbaric brightness of color that places all or nearly all the works of local artists in decided contrast to the rather vague and misty atmosphere of the foreign painters.

By William Woodward it was that the artistic value of New Orleans scenery first came to be fully appreciated by the world at large. In this present collection, he has a view of the French Opera House, a view up Chartres Street from Lafitte's old shop, taking in a distant suggestion of the Cathedral; and a pastel of an antique dealer, all with the rich coloring and soft tone-blenders of the Vieux Carre brought out to perfection. B. A. Wikstrom indulges in foreign views, all characterized by more or less of a wide sweeping treatment, with the same vivacious coloring. R. B. Mayfield has one or two good pieces. Other local artists whose work deserves high praise are W. H. Leavitt, Julia M. Massie—whose "Deserted Cabin" has a strange feeling of utter desolation that is effective; Betty McArthur, of Jackson, Miss., whose negro studies are exceedingly good; Clara Weaver Parrish, of Alabama; Marie M. Seebold, of New Orleans; Catherine Huger; John Pemberton, with quaintly treated negro studies; Gertrude Smith, whose impressionistic work is effective at a distance, presenting views of the marshes in various phases that bring out the marvelous wealth of color of those desolate expanses; and Patrick Westfeldt, whose woods and landscape scenes are rather vaguely and landscape treated. Mayfield's "Opal Evening," among the water-colors, a view up along the levee from the bend at Jackson Square, is another excellent treatment of what might be thought an unartistic subject.

In the Hotel Bruno there has been an exhibit composed of the work of artists, original illustrations of stories which the magazines have presented within the past two years. Remington, Christy, Hut, Gibson—all the big men are there; and occupying a not inconsiderable position are the works of local newspaper artists, Wikstrom, Mayfield, Pemberton, Woodward and others.

Some of Mayfield's sketchings of New Orleans views are exquisitely done. H.

snatches artistic corners from the French Opera House, from an arch of the Cabildo, from little bits and ends down the Vieux Carre, and makes of them things of beauty and joys forever. Woodward has a pastel of another such scene that is full of beauty.

Of the other illustrators too much is known to need comment. Howard Pyle's illustrations of the Civil War stories in "Scribners," Christy's originals, a large number of Remington's pastels, and original works of the comic artists of the "World," "Journal" and the New York syndicates.

OBITUARY NOTES.

The death of Francois Willeme, the inventor of photo-sculpture, was recently announced in the French newspapers.

M. Thomas' death last month created a third vacancy in the Academy des Beaux Arts, to which he was elected on December 29, 1875, to succeed Barye. The other two vacancies are those of Barrias and Guillaume. There are already several candidates for these coveted chairs, but it is thought certain that M. Rodin will be elected to one, and probably Denys Puech to another. The latter came very near winning at a recent election, since when he has executed busts of all the Academicians not already thus immortalized, as well as small medallions of their wives and children.

Another well-known sculptor, Victorien Antoine, a pupil of Dumont and Thomas, and a frequent exhibitor at the salon, recently died at Bollene at the age of 52. M. Paul Charles Galbrunner, a sculptor and engraver, recently died in this city at the age of 82. He was a native of Paris, but his parents were Germans.

The death of a Swedish landscape artist, Gustave Albert Anderson, at the age of only 38, has been reported. He exhibited at the new salon last year.

Rudolf Alt, the distinguished Viennese water-color painter, recently died in his 93d year. Although Honorary President of the Viennese secessionists, his work naturally was in marked contrast to that of the society.

"La Presse" recently called attention to the longevity of sculptors. Eugene Guillaume died at the age of 83, Jules Thomas was 81, and M. Bartholdi 71 at the time of their deaths.

John Dabour, a portrait painter, died recently at his home in New York. He was sixty-eight years old. Mr. Dabour was born in Smyrna and studied in Paris. At the age of thirty-eight he came to this country and settled in Baltimore, where he painted portraits of many statesmen and society women. Among his best-known works are portraits of Grant and Sherman.

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